

**THE ANXIETY OF WESLEY GIBSON IN MICHAEL BRANDT'S
WANTED MOVIE (2008): A PSYCHOANALYTICAL APPROACH**



RESEARCH PAPER

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CHAPTER I

INTRODUCTION

A. Background of the Study

Each person is unique individually, with his or her problem, the different experience in his or her lives. Many problems exist and could make people uncomfortable and feel anxieties. His or her experience can be happiness, sadness, hesitation, and anxiety. Occasionally, people are capable to solve the problem rationally, but in certain day, they cannot and the people will disclose falsehood. The people have capability to create feeling and thought. The composition of their feeling and thought are not static, but changeable. One of the problems is love. It is sensitive problem to the people. Because of love, the people can feel happy, unhappy, hesitation and anxiety. Those make people live differently.

Anxiety is a style closely related to fear and it has motivational consequence. Anxiety can be nightmare for some individuals, because based on intense inner conflict it may appear when they have problem and they are too hard to solve. Some people reduce the anxiety by escaping from the problem for a moment, it happens because internal factor which can not be controlled in facing the problem. Anxiety may occur when one individual feels his or her society does not treat him or her as an individual who has right to decide.

Anxiety as one of psychoanalytic principle is part of psychoanalytic study. Psychoanalytic theory also could be used as a way to know more about the work of literature knowing the way out or over in the problem, the mental illness and self-defense on facing the problem. In the concept of psychoanalytic theory, anxiety is the most important. In defining anxiety; Freud (1964/1983: 81-85) emphasizes that it is “a felt affective; unpleasant state accompanied by physical sensation that warn the person against impending danger. The unpleasant is often vague and hard to pin point but the anxiety itself is always felt”.

Freud was the originator of psychoanalytic theory in the early one of the best-known figures in all of psychology is Sigmund Freud; in 1900s. The structure of personality consisted of three separate but interacting parts, the Id, the Ego, and the Super ego. This is what the writer wants to expound from the major character's personality.

There are many kinds of movie which have psychoanalytic aspects. For example; *Wanted* movie, it is written by Michael Brandt and is directed by Timur Bekmambetov. The writer wants to analyze of major character's personality and the anxiety of major character.

Michael Brandt is a film writer and editor who is best known for his work on *2 fast 2 Furiuous*, *3:10 to Yuma* and *Wanted*. Michael Brandt was born on October 1, 1968- Madison, Wisconsin. In write story, he always has a partner to write. His best partner is Derek Haas. They cooperate to write a film and most of their work became famous. There are; *Wanted* (2008) 18 (contains

strong bloody violence) as writer. *3:10 to Yuma* (2007) 15 (contains strong violence) as writer. *Catch That Kid* (2004) (for some language, thematic elements and rude humor) as screenplay. *2 Fast 2 Furious* (2003) 12A (contains moderate violence and street racing) as Screenplay. Beside that, they also write about news stories, such as; “all Creatures Great and Small”. The screenwriting team of Derek Haas and Michael Brandt had been friends since college, but they only started to get their feet wet in Hollywood when they wrote the hit action sequel *2 Fast 2 Furious*. Although their output has been relatively quiet since then, they have been grinding away over the last few years, writing many scripts that have been bought and put into production.

They have many other scripted projects in works, but they recently joined up with Writing Partners, a co-op of writers that includes *pirates of the Caribbean* scribes Ted Elliot and Terry Rossio, *Stuart Beattie* (*Collateral*), John August (*Charlie and the Chocolate Factory*) and more, who have signed spec deal with 20th Century Fox. *Wanted* screenwriters Michael Brandt and Derek Haas, not content with having a crowd-pleasing bullet-bender of a movie out in cinemas at the moment.

Based upon Mark Millar’s explosive graphic novel series and helmed by stunning visualize director Timur Bekmambetov, *Wanted* tells the tale of one apathetic nobody’s transformation into an unparalleled enforcer of justice. In 1008, the world will be introduced to a hero for a new generation: Wesley Gibson. In 25 year old Wesley was the most disaffected, cube-dwelling drone the planet had ever known. His boss chewed him out hourly, his girlfriend

ignores him routinely and his life plodded on interminably. Everyone was certain this disengaged slacker would amount to nothing. There was little else for Wesley to do but waste away the days and die in his slow, clock-punching rut. Until he met a woman named Fox.

After his estranged father is murdered the sexy Fox recruits Wesley into the Fraternity, a secret society that trains Wesley to avenge his dad's death by unlocking his dormant power. As she teaches him how to develop lightning-quick reflexes and phenomenal agility, Wesley discovers this team lives by an ancient, unbreakable code: carry out the death orders given by fate itself. With wickedly brilliant tutors, including the Fraternity's enigmatic leader named Sloan, Wesley grows to enjoy all the strength he ever wanted. But, slowly, he begins to realize there is more to his dangerous associates than meet the eye. And as he wavers between newfound heroism and vengeance, Wesley will come to learn what no one could ever teach him. He alone controls his destiny.

Wanted movie composed of breathless action with a few pauses to explain what's going on in a convoluted plot, is filled with car crashes, people smashing through windows, one spectacular view of a derailed train, guns that shoot bullets as though they were curve balls-in short, everything that summer action are and should be about. Best of all is the casting of James McAvoy, who turned in a terrific performance as Idi Amin's naive Doctor Nicholas Garrigan in *The Last King of Scotland* sporting a flawless American accent: not the easiest trick to learn if you're a Glaswegian by birth. With McAvoy in almost every scene as Wesley Gibson, a nerdy, put-upon, pushed-around

accountant “wanted” has the feel of a Walter Mitty fantasy helmed by Kazakhtan-born Timur Bekmambetov, who is responsible for two high box-office successes in Russia “*Night Watch*” and “*Day Watch*”—the former about a group that divided into forces of darkness and light centuries ago. The story opens without the slightest background information on Mr. X (David Patrick O’Hara), who jumps through a window into the roof of an adjacent building only to be cut down by strange bullets that curve around corners the way that any self-respecting pro-basketball player can score a hook shot. We are taken into the cubicle of Wesley Gibson (James McAvoy), whose face turns beet-red from a dressing down from his boss, Janice (Lorna Scott). But that’s nothing compared to what follows, as Wesley, about to renew his prescription for anti-anxiety pills, winds up in the middle of a gun battle, protected by a woman named Fox (Angelina Jolie), who informs him that his father had died the day before. She indicts one Cross (Thomas Kretschmann) as his father’s killer, then painstakingly inducts the young man into the Fraternity under the leadership of Sloan (Morgan Freeman), an initiation that involves getting himself beaten to a pulp to toughen him up for the job of getting revenge on Cross. He learns how to shoot bullets on a curve, how to run, jump and most important to strut his stuff as a born-again superhero.

Later, in Europe (shot by Mitchell Amundsen in Prague and in that beautiful city’s Barrandov Studios), a Fraternity leader (Terence Stamp) sets him up on a train where he can face off against Cross as though he were Marshall Will Kane in Fred Zinnemann’s “high Noon.” At this point, the Big

Twist plays out as superhero realizes that things are seldom what they seem. Angelina Jolie takes a back-seat to the splendidly cast James McAvoy, who as an account manager in a cubicle has the cautious personality of the doctor in *The Last King of Scotland* but who emerges as a butt kicking dynamo under the tutelage of the Fraternity. Comic scenes center on Wesley's relationship with his girlfriend, a woman who is regularly cheating on him with Wesley's best friend, Barry (Chris Pratt). The pick becomes pulsating from Danny Elfman's music, gains speed with David Bremmer's editing, and scenic variety in Prague, Chicago and New York through Mitchell Amundsen's lenses. Writers Michael Brandt and Derek Haas's *3:10 to Yuma* serves as background to this much faster-moving popcorn movie, but ultimately the picture's quality depends on James McAvoy's credible performance as the hero that most of us wishing for the superhero to come out.

The writer explains about what Wesley does after he gets information from the Fraternity about the way to solve problem he faces. Actually, he has a hidden capability that nobody has it. He always feels headache and his heart beats fast when he faces any problem. He always feels an anxiety in himself. Then, there are secret society assassins which will train him because it is uncommon talent. And then, Wesley joins organization because the member of this organization cares him. He becomes a member of this group and learns about group. After he knows that the group work as a killer, he wants to out from this group. But the member of this organization prohibits him in order he

is not out. He thinks that the work is wrong. After he thinks for long time, finally he comes back to the group and joins the group again.

From the explanation, he wants to analyze the movie with a psychoanalytical approach. By doing the approach, the writer could find the change of Wesley's psychology. As a fact, he can feel everything while others can not. The movie also tells about the problems which happen in Wesley's life. From this explain, the writer is interested to analyze of the anxiety of Wesley has.

There are three points that make the *Wanted* movie interesting and success. Firstly, this movie deals with anxiety reflected by major character, a man gets an unexpected lesson in his life. Secondly, there is a man who is trained by a young woman (Fox) to become a member of Fraternity association. Thirdly, the movie tells about a loser and frustration man who is always gets problem from other people and he is easy to believe to other people. Stimulated by all of fact clarified above, the writer proposes a psychoanalytic approach to study about the major character's anxiety using Sigmund Freud's psychoanalytic theory and entitles this research paper:

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B. Literature Review

As long as the writer knows, there is no other research that has been conducted to study the movie the **THE ANXIETY OF WESLEY GIBSON IN MICHAEL BRANDT'S *WANTED* MOVIE (2008): A PSYCHOANALYTICAL APPROACH** in Muhammadiyah University of Surakarta and Surakarta region

C. Problem Statement

The prime problem of this study is “how an anxiety of Wesley Gibson is described in Michael brandt’s *Wanted?*”

D. Limitation of the Study

This study is limited the anxiety that appears in Wesley personality, his action to face his problem and influence of his problem to his personality. This study uses a Psychoanalytic approach.

E. Objective of the Study

The objectives of the study are follows:

1. To analyze the film based on its structural element.
2. To analyze the film based on psychoanalytic approach by Sigmund Freud.

F. Benefit of the Study

1. Theoretical benefit: the study is expected to contribute to the development of the body knowledge; especially the literary study in Michael Brandt's *Wanted* movie.
2. Practical benefit: the study is expected to give an additional contribution on understanding the major character in Michael brandt's *Wanted* are viewed by psychoanalytic approach – Sigmund Freud.

G. Research Method

1. Types of Research

In analyzing Michael brandt's *Wanted*, the writer uses the qualitative method, because it does not need statistic to explore the fact.

2. Types of Data and Data Source

The type of the data in this research is textual data, which consist of word, phrases, and sentence. In this research the writer uses two data source; there are primary and secondary data source.

a. Primary data

The primary data source is the data obtained from all the words, dialogues, phrases, and sentence occurring in the film itself, *Wanted* by Michael brandt

b. Secondary data

The secondary data are taken from other sources, which are related to the primary data, such as the biography of the author, the website from the internet about the *Wanted* movie and other resources that support the analysis.

3. Research Object

The object of the research is *Wanted* movie that consists of anxiety, published in New York

4. Method of the Data Collection

The data collecting technique used in this study is library research.

The necessary steps are as follow:

- a. watching the movie repeatedly
- b. taking notes of information in both primary and secondary data
- c. arranging the data into several part based on its classification
- d. analyzing the data
- e. Drawing conclusion based on the analysis data.

5. Technique of Data Analysis

The first step in analyzing the data of this research is clarifying the obtained data by selecting the necessary ones. Secondary step in analyzing data based on psychoanalytic theory proposed by Sigmund Freud.

H. Research Organization

This research consists of five chapters. Chapter one is introduction. This chapter involves the background involves the background of study, literature review, problem statement, limitation of the study, objective of the study, theoretical approach and method and paper organization. Chapter two deals with underlying theory. Chapter three is structural analysis which includes character and characterization, plot, point of view, setting, and theme. Chapter four deals with psychoanalytic analysis, and chapter five deals with conclusion and suggestion.